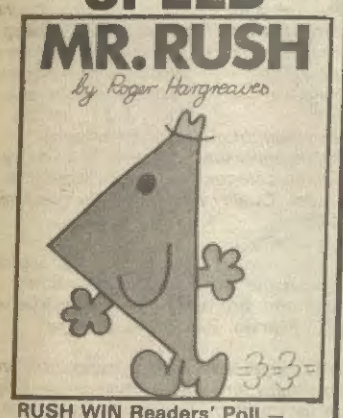
Letters

KINGS OF SPEED



RUSH WIN Readers' Poll — Geddy Lee goes apeshit! (Note pork pie hat.) — A 'Cell Of Awareness', Beckenham (quite possibly near Cygnus).

Once again, David Lewis, thanks for a superb farewell to our beloved Bon. — **Rosie, another Problem Child doing the Bad Boy Boogie on the Highway To Hell.**

TYNESIDE TIRADE

FAME AT last! Being labelled as 'pseudo intellectual' (I'll ignore the 'git' part) surely heralds my arrival amongst the rock critic cognoscenti. However, I must point out several things to Kevin Taylor (Letters, March 1).

I've written about plenty of Newcastle bands who have nothing whatsoever to do with Anti-Pop, like the Tygers Of Pan Tang, Hot Snax, White Heat, the 45's and others. Generally, I only review bands of the local variety if they look as though they've got something to offer. There's not a lot of point in using the proverbial hammer to swat a fly and someone in Dumfries isn't going to be too interested in a duff band that he isn't likely to be able to see anyway.

Of the bands that Kevin mentioned I've seen (and reviewed) the Speed and wasn't impressed. The others gig so infrequently that catching them is a bit like Howard Hughes spotting. The fact that they can't get gigs and haven't got it together enough to promote their own shows how 'excellent' they are. Tell you what, though Kev, send me the gigs of the bands you reckon to be the artistic saviours of Newcastle (via either *Sounds,* or c/o Radio Newcastle's 'Bedrock' programme) and I'll come to review them. Good or bad.

Anti-Pop I've only written articles rather than gig reviews about. The deal is that a band have got to be seen to be doing something that would be of interest on a national level. Playing a gig in a backroom in Gateshead doesn't qualify. While I offer suggestions, the ultimate decision to go for an article comes from Head Office, not from me. So if the bands you mentioned want articles they've got to do a lot more than they are at the moment. So much for my personal preferences.

Finally, I smell jealousy at work here. I seem to recall Phil Sutcliffe getting a very similar letter (pertaining to at least one of the bands mentioned) when he was covering the North East. Keep on trying Kev ol' boy. — **Ian Ravendale, Sunderland, Tyne And Wear.**

RITCHIE GETS the axe: see letters to the right

TANGS FOR NOTHING

I HAD to write — I was wading through the usual old stuff today when I saw it — an article about Tangerine Dream (or so I thought). I began reading at once.

The first two paragraphs told me nothing, in the third paragraph the writer Dave McCullough was wondering what he was doing there — I could have asked him the same thing! A couple more (long) paragraphs, still nothing. I had gathered by this time he wasn't a Tangs fan — he didn't even have an open mind!

He briefly reports an interview without telling us much about it or allowing more than a fragment to be printed. He didn't even name the third Tangs member in the pictures — he probably didn't care. He made it clear from the start he didn't give a toss for the job he was supposed to be doing.

The whole piece was totally useless to anyone who likes, or would like to find out about, Tangerine Dream and just reflects the general attitude of your paper which refuses to acknowledge any real forms of music. — **Paul Nagle, Longridge, Lancs.**

THE LETTER which appeared under the heading 'When In Doubt Whip It Out' in last week's Letters Page was not written by the boy whose photograph appeared alongside. We apologise for any embarrassment caused.

DREAMBOAT OF THE WEEK

A NON-REVEALING pic of Lora Logic (see letter on right)

IN VIEW of the apparent popularity of your Dreamboat Of The Week feature, I must express mild surprise that the award has yet to go to that most talented of females, Lora Logic. Not only is Lora very attractive, she also writes great songs (with lyrics to match), plays a fine sax, and has, in my view, the best voice in rock music today.

So come on Sounds, *though you won't find any revealing pictures of Lora (to her credit, she's not that sort of girl), I'm sure you must have some somewhere which are suitable for your letters page.* — **Bob Weiss, Pudsey, W. Yorks.**

PS to the hope that Lora is a Sounds *reader, may I just say keep up the good work. And remember, not all love is lust.*

PHONEY PARASITES

THE BIGGEST rip off of the century! I'm talking about paying £4.50 for one hour ten minutes of Rainbow crap at Wembley. The whole 'fiasco' only served to demonstrate that the 'group' have absolutely no regard for their fans.

The most cynical aspect of the 'show' was when Bonnet asked who had bought 'Down To Earth' and 'Since You've Been Gone'. When *everybody* raised their arms in answer the 'group' must have decided that they couldn't screw any more money out of us and thus they would play a deliberate rubbish set.

Half the 'show' was taken up by endless and boring solos. First we had Blackmore. His guitar solo was *so* embarrassing that he would have got a better sound by strangling a cat. Airey and Powell indulged in such crappy long solos that we began to wonder if we were watching a couple of individual acts instead of a 'group'.

Bonnet then had the nerve to come on and announce the end of the 'gig'. The whole audience was stunned. 20 minutes of clapping and shouting couldn't induce the band to play one little encore.

The resulting smashing of seats, in disgust, by the fans, was a direct consequence of Rainbow's utter contempt for them.

All I know is that tonight, thousands of loyal fans, fans who have stood by the group even when they haven't played here for years, had their belief in Rainbow completely shattered. Blackmore and his crew were seen in their true colours — parasites, feeding off the loyalty of their fans so they can fill their own pockets and keep bloody Polydor happy. If Blackmore had any credibility he would apologise in public or retire from the music business — rock does not need this bunch of posers anyway.

***Sounds,* as the voice of all true rock fans, should expose this band for the phonies they really are.** — An ex-Rainbow fan.

BLOOD ON THE FLOOR

FEBRUARY 29, 1980. 17,000 Rainbow fans leave Wembley Stadium shouting 'Blackmore is a wanker'. Inside, chairs are thrown on to stage and from balconies. In the foyer, blood on the floor. Outside, dustbins emptied/thrown into the streets and for miles beyond the sound of sirens of police cars racing towards the scene.

It has long become an accepted fact that, for rock concerts, encores are 'built in' to a band's set. The band prepares so many numbers for the act and plans the show, including encores, accordingly. This ensures everything is to the highest standard. I only once saw a group (in a very minor league) honestly overwhelmed by applause that they apologised that they hadn't rehearsed anything else and they had to discuss among themselves on stage what song to do as an encore (Chilli Willi And The Red Hot Peppers, circa 1973!)

But Rainbow's situation is entirely different. This is despite what Blackmore said on their last tour to the effect that he assesses whether the audience are good enough to deserve an encore as an *extra.* The facts look more like this: Rainbow have two sets; a proper set and a short set. The proper set I saw on the last tour was two hours. The short set this tour was less than 1 hour 10 minutes. With the long keyboard and drum solos, Blackmore was onstage about 50 minutes (only six songs were played) and this is only five minutes longer than Old Man Chuck Berry plays!

Not only that, but this enormous crowd were probably (judging by the aftermath) the least undeserving of a proper set. The short set was a rip off. Our tickets were over five pounds each (including compulsory booking fees, postal order, extras etc). The concert must have grossed over £70,000. The crowd did not get their money's worth and weren't going to get their money back so they made up for it by hooliganism.

It is Blackmore's fault. I hope Rainbow pay for all the damage. — Barrie Partridge, a fan of Rainbow's music, but not Rainbow's personalities, Matlock, Derbyshire.

TOO MANY SOLOS

IF YOU don't print this letter could you pass it on to Rainbow's management because I WANT MY MONEY BACK!!

Why, I hear you ask, why does this Rainbow fan who has supported and defended the band from the beginning want his money back?

Well.

1) Six songs in 70 minutes. ('In The Eyes Of The World'/'Love's No Friend'/'Since You've Been Gone'/'Man On The Silver Mountain'/'Catch The Rainbow'/'Lost In Hollywood').
2) No encore (not that they deserved it).
3) The sound system was awful.
4) 20 minutes plus was taken up by solos (mind you Cozy Powell's and Don Airey's solos were the only memorable parts of the concert!)
5) Bonnet's vocals were lost in the mix on numerous occasions.
6) Bonnet had no presence at all (I don't call waving to the crowd stage presence).
7) Blackmore (best guitarist for four years running) played wrong notes, especially on 'Catch The Rainbow'.
8) Timing on at least one occasion was out.
9) Only two of the classic songs were played.
10) The band let themselves down and worse let the fans down, many of whom cannot afford to throw away £4 and 50p handling.

If Rainbow go on like this, they might as well stop now while they still have some respect left. February 29 was the day as far as I'm concerned that Rainbow died. — Paul Marchment, Ealing, London W13.

THE MIGHTY SAMSON

I WENT to see Samson at Wembley Arena on Feb 29 and they were bloody marvellous.

Except for the drummer, the support band were shit. Thank God they didn't come back for an encore. — A Samson and Cozy Powell fan, North London.